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Wind Symphony

Stephen K. Steele Conductor
Illinois State University

Julian Dawson Conductor

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Recommended Citation

Steele, Stephen K. Conductor and Dawson, Julian Conductor, "Wind Symphony" (1994). *School of Music Programs*. 1142.

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**Music Department
Illinois State University**

WIND SYMPHONY

Stephen K. Steele, *Conductor*
Julian Dawson, *Guest Conductor*

Lynn M. Bower, *Harp*

Graduate Assistants
Thomas Merrill
Traci Typlin

**Bone Student Center Ballroom
Sunday Afternoon
April 17, 1994
3:00 p.m.**

One hundred twenty-third program of the 1993-94 season.

Program

from *Mlada* Nikolai Rimsky-Korsakov
Procession of the Nobles (1844-1908)
(arranged by Leidzen)

Tam o' Shanter, Op 51 Malcolm Arnold
(arranged by John P. Paynter) (born 1921)

Julian Dawson, *Guest Conductor*

Concerto (1990) Serge Lancen
(born 1922)

Lynn Bower, *Harp*

Tunbridge Fair (1951) Walter Piston
(1894-1976)

Intermission

Commando March (1944) Samuel Barber
(1910-1981)

Symphonic Songs (1958) Robert Russell Bennett
Serenade (1894-1980)
Spiritual
Celebration

Heroes, Lost and Fallen (1989) David R. Gillingham
(A Vietnam Memorial) (born 1947)

Wind & Percussion Faculty

Max Schoenfeld, *Flute* Judy Dicker, *Oboe*
Aris Chavez, *Clarinet* Michael Dicker, *Bassoon*
Jim Boitos, *Saxophone* Joe Neisler, *Horn*
Amy Gilreath, *Trumpet* Charles Stokes, *Trombone*
Ed Livingston, *Euphonium & Tuba* David Collier, *Percussion*

Program Notes

Procession of the Nobles from *Mlada* Nikolai Rimsky-Korsakov
During the season of 1869-1870, the director of the Imperial Theater of St. Petersburg conceived the idea of staging an elaborate opera ballet based on a subject from the Slavic mythology. For this work, to be known as *Mlada*, he commissioned music from Russian composers. The project was never realized, however, and most of the music which the composers had written found its way into other of their works. Not until twenty years later did Rimsky-Korsakov decide to use the subject for an opera ballet of his own. His *Mlada* was begun in 1889 and was produced at the Marinsky Theater in 1892.

Tam o' Shanter, Op. 51 Malcolm Arnold
Tam o' Shanter (not to be confused here with the Scottish woolen cap) is the title and hero of a poem by the Scottish poet, Robert Burns (1759-1796). The subject is a drunken farmer who, while riding home late from Ayr on a stormy night, disturbed a witches' party in the haunted church of Alloway. The hags pursued him to the keystone of the bridge over the river Doon, but had to stop there as they could not cross running water. One witch, however, plucked the tail from his mare, Maggie. The poem concludes with the following admonition:

"Now, wha' this tale o' truth shall read,
Ilk man and mother's son, take heed:
Whene'er to drink you are inclin'd,
Or cutty-sarks run in your mind,
Think, ye may buy the joys o'er dear,
Remember Tam o' Shanter's mare.

Concerto for Harp Serge Lancen
It was his charming wife Raphaele, a fine harpist, who drew Serge Lancen's attention to the harp. He has written various works for this instrument, such as: "Pour Raphaele", "Duo Concertant" for harp and flute, "Crepuscule" for two harps, "Concerto champêtre" for solo harp and chamber orchestra, and many pieces in a lighter vein for harp quintet and this Harp Concerto. The initial cadenza was inspired by Camille Saint-Saëns' Second Piano Concerto, a work which Serge Lancen studied as a young boy. The Harp Concerto can be played with a symphonic band, a string orchestra or the piano. This work, dedicated to his wife, was premiered in July 1990 during the First Le Havre International Wind Band Festival, by Marie-Pierre Cochereau and the Le Havre Municipal Symphonic Band, conducted by Phillippe Langlet.

Tunbridge Fair Walter Piston
Commissioned by the League of Composers in 1950, *Tunbridge Fair*, subtitled "Intermezzo for Symphonic Band," is contrapuntal in texture throughout, utilizing informal early jazz-like rhythms and sonorities in a more formal structural setting. Two subjects are heard. The first is heavily accented and bouncy. The second is more flowing, yet syncopated, and is sounded with a hocket-like alteration of voicing. The work is bright and loud, yet quietly underscored with subtle humor. Its performance demands fine players in all choirs, for it must be played at rapid pace with chromatic and octave doublings in practically all instrumental lines. It is full of brilliant upper passages with abrupt resolutions. The form is ABABA, with coda.

Commando March

Barber's Second Symphony—produced for the Army Air Corps in 1942—made use of an electronic instrument to imitate radio signals. In a similar wartime spirit, he completed his first band work, the *Commando March*, in 1943. This march reflects some traces of the basic style of Barber, but these characteristics are less obvious when placed within the framework of the stirring medium which is suggested in the title. Written in quadruple meter, but with the indication to be played in "fast marchtime," the composition utilizes constant contrast of dotted and triplet rhythms, and centers around a tune which appears in a different instrumental dressing four times in the course of the work. The first performance was by the Army Air Corps Band in Atlantic City in 1943.

Symphonic Songs

In the words of the composer:

Symphonic Songs are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The *Serenade* has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The *Spiritual* may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The *Celebration* recalls an old-time country fair with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race.

Heroes, Lost and Fallen (A Vietnam Memorial)

The work opens with an air of mysteriousness on a sustained sonority by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the *Star Spangled Banner* and the *Vietnamese National Anthem*. This beginning section reflects the uncertainty and instability before war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow "march to war." Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the *Star Spangled Banner* and *Taps*. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompanimental motives and sinister themes. Growing in intensity, the section culminates with haunting "trumpet calls" alternated between trumpets and horns followed by four hammered articulations of a tone cluster. A thunderous roll of drums then eludes into the next section where the consonant chorale of "peace" reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow "Good" will triumph over "Evil." Both the chorale and the conflicting forces fade away and a short dirge-like section follows based on the opening motive of the chorale, signifying destruction, death and aftermath. But, the everpresent force of "Good" emerges and a serene, yet powerful theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C Major, the "key of the earth." A unison "C," with underlying tumultuous articulations by the drums, culminates the work...the drums reminding us that the threat of war will always be present.

Samuel Barber

Robert Russell Bennett

Bands at Illinois State University

The Wind Symphony is a select group of the finest instrumentalists at Illinois State University, performing outstanding and representative works in all styles from "classical" to "avant-garde." In addition to campus programs, the Wind Symphony tours annually. The Wind Symphony has performed at the prestigious American Bandmasters Association Convention and performed for the College Band Directors National Association National Convention on February 26, 1993. Membership is by audition only and is open to all Illinois State University students.

The Symphonic Winds is a select group of the finest instrumentalists performing outstanding and representative works in all styles from "classical" to "avant-garde." Membership is by audition only and is open to all Illinois State University students.

The Symphonic Bands are comprised of approximately 75 outstanding wind and percussion players from across campus. They perform quality band literature and present two concerts each semester. These organizations rehearse two to three times per week. Membership is by audition only and is open to all Illinois State University students.

The University Band is comprised primarily of non-music major and music majors gaining experience on a secondary instrument. This ensemble provides students the opportunity to continue playing while devoting the major portion of their time to other academic disciplines. This organization rehearses one evening per week and presents one concert at the end of each term on campus. Membership is open to all Illinois State University students.

Chamber Winds is a select ensemble divided into numerous quartets and quintets which are coached by members of the applied music faculty at ISU. The collective ensembles perform a diverse repertoire and concertize both on and off campus. Membership is by audition only and is open to all Illinois State University students.

The Illinois State University Marching Band, "The Big Red Marching Machine," has a long and proud history of performances at major events at home and across the Midwest. Each year, in addition to performing at all home football games and for over 4,000 high school band members at the State of Illinois Invitational High School Marching Band Championship, the "Pride of Illinois" travels to an away ISU football game and a televised Chicago Bears game. The "Big Red" is open to all Illinois State University students and is comprised of winds, percussion, colorguard, twirlers and danceline.

The ISU Pep Band provides spirit and enthusiasm at all ISU men's and women's home basketball games as well as various other events on campus and in the community. Members from this band accompany the ISU basketball teams to the NCAA and NIT tournaments. Membership is by audition only, and is open to all students who participate in another band during the academic year.

Coming Events

State of Illinois Invitational Junior High School Concert Band Contest	Saturday, April 23, all day Bone Student Center
Symphonic Winds Concert Symphonic Band/ University Band Concert	Sunday, April 24, 3 p.m. Bone Student Center
State of Illinois Invitational High School Concert Band Contest	Wednesday, April 27, 8 p.m. Braden Auditorium
	Saturday, April 30, all day Bone Student Center

Personnel

Piccolo

Scot Schickel, Normal

Flute

Jennifer Myrick, Glen Ellyn

Katie Sandretti, Lebanon

Scot Schickel, Normal

*Jennifer Torbeck, Skokie

Oboe

*Andrea Imre, Hungary

Jeannie Ohnemus, Loraine

Carla Parodi, Normal

Clarinet

Deanna Bush, Palos Hills

Jamian Green, Geneseo

*Christine Hoover, Lisle

Thomas Merrill, Bloomington

Emily Nunemaker, Sterling

Alicia Saindon, Lemont

Courtney Shenberg, Naperville

Traci Typlin, Highland Park

Bass Clarinet

Jennifer Braun, Bradley

*Karl Kalis, Elmhurst

Bassoon

Heather Igo, Danville

*Amy Rous, Roselle

Alto Saxophone

Geoff Harrigan, Danville

*David King, Rock Island

Tenor Saxophone

Christopher Peterson, Schaumburg

Baritone Saxophone

Chauntele O'Loughlin, Bloomington

Horn

*Kent Baker, Normal

Marc Cash, Danville

Eric Kaiser, Sugar Grove

Kathryn Lawrie, Aurora

Brandon Sinnock, Quincy

Trumpet

Colleen Clohessy, Rochester, NY

Laura Enos, Wheaton

Gerry Magallan, Bloomington

Troy McKay, Richmond, MO

*Jerry Mohlman, Machesney Park

Modena Paulsen, East Greenbush, NY

Debbie Whitfield, Brandenburg, KY

Trombone

Paul Hefner, Wauconda

*Charlie Plummer, Richmond, MO

Bass Trombone

Bret Parker, Lubbock, TX

Euphonium

Brian Bruggeman, Elgin

Tim Gray, Mt. Pleasant, IA

*Tyson Vanek, Wheeling

Tuba

Brent Kastor, Coal Valley

*Andy Rummel, San Jose

Harp

Lynn Bower, Quincy

Piano

Mária Horváth, Hungary

Percussion

*Karen Cole, Monticello

Kevin Lucas, Lockport

Nancy Rogers, Kingston, MI

Timothy Ryan, Aurora

Eric Wellman, Quincy

String Bass

Dave Huber, Round Lake Park

* Principal